

## THE FOLK DANCERS NOOK

### Shake Them 'Simmons Down

An American Singing Circle from the South

In the folk dance and pure folk lore, America lags far behind other nations. We have no "Pure" American folk lore that can be accredited to the White man, and the lore of the American Indian is not accepted; as far as the "American" people are concerned, the Red Man's lore is as alien and far removed as are the Kalmuks in Asia.

Only the Negro created a distinct lore that can be called "American". It was created on this continent under circumstances and conditions as they existed in this land. It was the first form of folk expression that did not bear any Anglo-Saxon influence to be accepted by the population in general. The Negro gave us the spirituals, jazz and blues. (The White Man's ballads, even the subject is American, retains the British flavor.) Our present rag-time bears a bit of Jewish flavor, a bit of German, Latin-American, Scandinavian, Irish, etc. Much of it is plain plagiarism of foreign folk tunes. Perhaps our American lore will eventually consist of a fusion of all the national lores, but it will never be so purely American that it will replace the Negro Spiritual.

The imported folk dance suffered greatly in the United States. The land of freedom would not permit freedom of dancing which was looked upon as an evil leading straight to hell. The American Puritans were narrow minded people who considered everyone but themselves unregenerate sinners. Their sole aim in life was to lead a life of religious fanaticism, devoid of gayety; they



Circle right do oh do oh cir - cle right do oh do oh



Cir-cle right do oh do oh Shake them 'simmons down'  
DANCE DIRECTIONS

- 1) Circle right, do oh, do oh.  
Circle right, do oh, do oh.  
Circle right, do oh, do oh.  
Shake them, simmons down.
- 2) Circle left, do oh, do oh, Etc.
- 3) Balance all, do oh, do oh, etc.
- 4) 'Round your partners, do oh, do oh, etc.
- 5) 'Round your corners, do oh, do oh, etc.
- 6) Prom'nade all, do oh, do oh, etc.

#### FOLK DANCING AT ROOSEVELT COLLEGE

The School of Music of Roosevelt College 218 South Wabash Ave., 9th floor will hold folk dance sessions every Friday evening 8: p. m. The sessions will start on March 8th. V. F. Beliajus will be instructor. The public is invited.

seemed to delight in feeling remorseful because they were born in sin. Under such circumstances, the folk dance could not develop constructively. If it remained a simple, childish, game form, it was permitted, but if it were a dance, it was condemned. Even now, many Baptist, Pentecostal, Methodist and other Protestant groups consider dancing an evil, and do not encourage this form of recreation for their youth. Unwittingly they drive their youth to taverns and the streets.

What American folk dance there is, can be classified as (1) Singing Circles and Running Sets, (2) Square and Contra (Lines) dances, and (3) the Western Couple dances. The first two are definitely of English derivation with little or no transformation in the last four or five hundred years; they are danced in remote mountain sections of Kentucky, Tennessee, the Carolinas or New England precisely as they were danced in England at the period of their transplation. The Pioneers who went west were of a different type; many were simply lawless; most of whom were indifferent about heaven or hell. They were adventurous; they lived fast and dangerously. Life was gay and cheap. They went for the sinful form of dance in a big way, and they danced the couple dances almost exclusively. But those dances were not indigenous; they were quite different from the form of dance we call American. They were the social dances in vogue in France, Germany or Mexico during the Gay Ninties or earlier, with a bit of American coloring added.

The dance described below is a lovely number popular in the South. The air of the dance is light and the walk is a slight shuffle, or easy drag of the feet.

Any number of couples form a circle. All join hands.

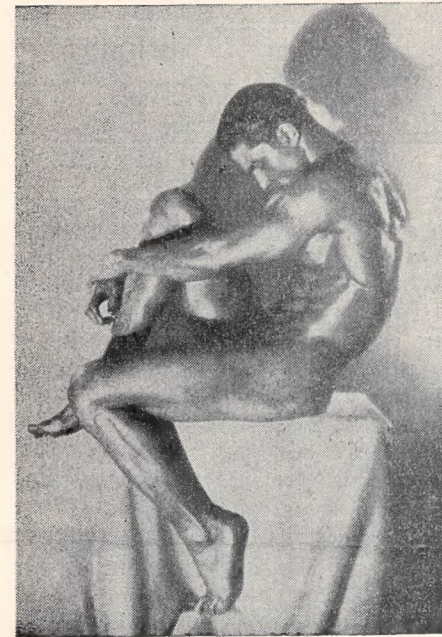
All walk to left sixteen steps.  
Four steps to center, four steps back, Repeat.  
Do-si-do (Dos a dos) twice around your own partner.  
Do-si-do twice around your corner partner.  
Boys go back to own partner, who has her hands raised shoulder high, joins hands, and promenade forward.

If desired to dance it as a mixer, remain near corner partner after the do-siidos and promenade with corner partner. Continue dance until original partner is met, or dance as long as desired. —V. F. Beliajus.

Folk Dance Books by V. F. Beliajus

Dance and Be Merry, Vol. I .....\$1.50  
Dance and Be Merry, Vol. II ..... 2.00

## TONY SANSONE



A study in Harmony and Symmetry

By AL URBAN

World's Outstanding Physique Photographer

Tony Sansone was born in New York City, on September 19, 1905, of Italian-American descent. His parents, who, it will be interesting to note, are both very short in structure, had come to America two years from Sicily where their ancestors had resided for many generations. Their family was a younger branch of one of the noble families of Sicily, and young Sansone was the descendant of a long line of soldiers. The centuries of his Sicilian ancestry have left their im-print on Tony Sansone's face—in his wonderful nobility of expression.

Tony was almost thirteen before he showed much interest in athletics, but it was not until he was sixteen, when he bought his first copy of "Physical Culture" magazine, containing some marvelous poses of Tommy Faber, which really inspired Sansone to begin his physical training. Tony's reaction's to his first acquaintance with "Physical Culture" are stated in a few words: "The pictures of Tommy Faber made me sit up and take notice. I was thrilled: I wanted to look like that. I decided to spend the rest of my life, if necessary, in developing my body. Not only for health and strength, but above all, for a beautiful body."

In a very short while, Tony Sansone had achieved recognition, by winning first prize, when he competed in a perfect physique contest, in which several thousand men were entered, and held under the auspices of Charles Atlas. Concerning this first prize of Tony Sansone, William A. Wade, the painter, had this to say: "It was like strolling indifferently through the halls of fame of some provincial art museum, and being suddenly confronted by an early masterpiece of one of the world's greatest masters. It was the pose of Tony Sansone resting his weight on his right leg, his right hand grasping a staff. The attitude is striking, like that of Michelangelo's colossal status of David. It is not merely the magnificent display of muscular development, amazing in a man only eighteen, but rather the ease and graceful poise, the and graceful poise, the boundless freedom and beauty of every line and curve, the unfettered play of the great muscles, nowhere knotted into awkward chunks, but all

smooth with harmonious perfection."

It is not strange, with his unsurpassable physique, beautiful symmetrical development and winning personality, that Sansone should be much in demand with leading artists to pose for them. Some of the greatest sculptors and painters in this country and abroad who have seen my work with the camera have often asked me how I rate Tony Sansone's physique. Since I have had many of the best developed men in the world pose before my camera, in my opinion, Tony Sansone will go down in history as, one of the finest specimens of magnificent manhood of all time.

Tony has often been asked why he never made an appearance in Hollywood. He received his opportunity some years ago, when he was trailed for many months by scouts of several motion picture concerns. The impression was current in Hollywood and along Broadway that a successor to Rudolf Valentino had been found. Conferences were held, and tentative arrangements made, but Sansone, instead of "going Hollywood," decided to take the matrimonial express. This was one of the many fortunate decisions of his life, for today Tony and Rita Sansone are one of the happiest married couples in New York City. Although Tony avoided Hollywood, it is logical to suppose that, before long, one of the studios will sign Tony Sansone up for at least an educational picture on physical culture.

At the present time Tony Sansone operates one of the best equipped gymnasiums in this country, located at 671—3rd Avenue in New York City. He caters to an exclusive clientele, made up of young men from some of New York's finest families, including many business men, lawyers, doctors, bankers, etc., who have nothing but the greatest praise for Tony Sansone, a fine example of American manhood, a great physical culture director, and last but not least, a regular guy.

#### NEW BOOKS

Galli-Curci's Life of Song

by C. E. Le Massena

The Paear Company, N. Y. — \$3.75.

We have with us another biography of the famous musician. Oddly enough, it is not just another story told in the usual manner. If you have ever had the pleasure of hearing Galli-Curci in concert or in opera or even heard her recordings you know that she was an unusual person, an international personality and a great artist.

From the time of her first operatic appearance at Trani in 1906 until her retirement in 1938 she gave unstintingly to a musical hungry world of that priceless gift with which she had been endowed. She sang everywhere and to all people. She became in America for the women singers what Caruso was to the men. In fact, probably the greatest thrills of Galli-Curci's career came with the performances she sang opposite the great tenor, first in Buenos Aires and later at the New York Metropolitan.

That the book has been sympathetically written can not be denied. But it must also be understood that this story does not attempt an evaluation of the singer's talent nor relative place in American musical history. It is just what the title suggested and little more but that is enough to furnish excellent reading to anyone who likes either biography as such or music.

A complete list of the singer's roles are included as are also a complete list of the Galli-Curci recordings. A fine collection of photographs of the singer in her various roles appear. I found the book very good and very easy reading; I can recommend it to you on the same basis.